

HOW TO PLAY THE VIOLIN PARTS

- always play one open string and occasionally touch another string (double stop) in the rhythm and with the pitches indicated.
 - always senza vibrato and between *ppp* and *p*.
 - the notes on the "melodic" string can be played in any phrasing, including glissandi, portamenti and different bow techniques.
 - Bow technique should only change gradually
 - the open strings is thymhicised by the bowing chosen, but there should always be the feeling that the main sound is the open string, punctuated by the "melodies" from the other string
 - the part consists of 7 measures that are repeated in a potentially endless loop. Each passage through the loop can take a different form, as each player can choose which of the alternate versions for each measure shall be played.
 - the barlines are moments of pause (between 1" and 11")
 - two modes of reading the part: synchronized and free.
- "Synchronized" means playing together in time, including the pauses on the barlines.
"Free" means the two players decide independently how long their barline pauses should be.
But - both must still stay in the same pulse.
Players can choose the mode for each loop passage individually, relying on signs.
- Violins listen to Viola and Cello and react to their music (especially at barline pauses and in their dynamics.)

Slow and careful ♩ = 54

Violin I+II

HOW TO PLAY THE VIOLA & CELLO PARTS

- Your part is improvised with the material given to you. At any time you can invent rhythms, phrases, structures.
- Three expressive limitations:
- Your movement must always be slower than the violin pulse.
 - Dynamic range is *ppp* to *mf*. Please make use of it.
 - No vibrato.

You have two modes of interaction: **Close Calls:** You play microtonal variants of the same pitch, begin and end together. Decide on which call to play by body signs.
Far Cries: You use one of the given glissando models to construct a slow phrase.
And play in an antiphonal manner, answering each other's phrase.

Scordatura

Close Calls

Far Cries

STELE
for James Tenney

String Quartet

Sandeep Bhagwati
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GENERAL REMARKS

The microtonal pitches indicated in the violin parts are not precise: they denote a perceptible deviation from the named pitch by somewhere between a 1/8 tone and a 1/4-tone. Nor need they be consistent for each player. Rather, they should be adapted to the individual phrasing.

Violin I is tuned an 1/8-tone higher than the concert pitch.
Both violins should create a rich background for the interplay of Viola and Cello.

A performance of this piece should not last less than 8 minutes.
There is no upper limit.

This piece is posthumously dedicated to James Tenney, because I never spoke to him until it was too late.

each room I lit
was a dark garden, I held
nothing but the lamp

Michael Ondaatje

Viola: Choose any of the submelodies
combine them in any order
A String